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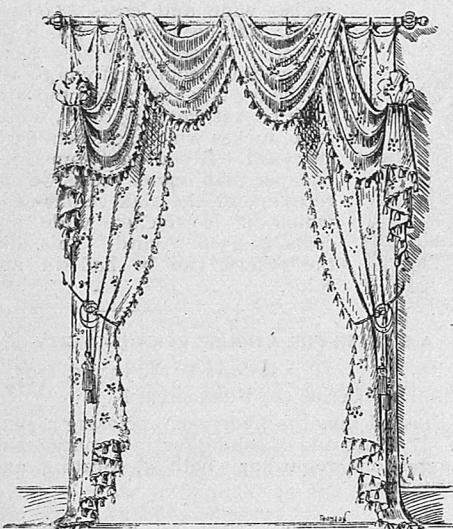
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#### AN AUTUMN LUNCHEON.

By HESTER M. POOLE.

THE evolution of the dining-table, if written out, would make a ponderous gastronomic encyclopædia. Only two generations ago and the board creaked under the weight of huge



Drapery for Doorway. By James Thomson.

joints, stuffed and roasted pig, game pies of exaggerated size and even of peacocks, cooked entire, with outstretched tail flowing adown rows of lighter comestibles. When a young girl the writer spent a winter in the far "sunny South" and recalls a Christmas dinner at a famous old plantation. On the sumptuous board was food enough to supply the necessities of a small city, with no less than twelve kinds of meat, including the domesticated and the wild.

At present much greater taste and delicacy rule in the dining-room. Trencher manners are relegated to the stables and the slums. It is a recognized truth that quality is of more import than quantity. In fact, unless one labors with the hands, coarse feeding indicates a gross mind. Nutritious food, moderately taken at sufficiently long intervals, best preserves health of mind and body.

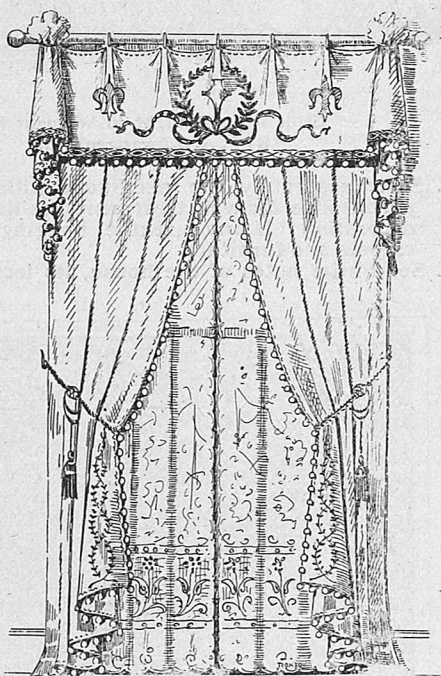
TO the French nation we are greatly indebted for the arts of living, not so much in the introduction of made dishes—too many of which are dyspepsia-fraught—as in the serving of viands. To banish food to the side-table or to keep it warm in the kitchen or serving-room was to gain greatly in refinement. An overloaded table, covered with "fish, flesh and fowl," fruit, made dishes, condiments, pastry, puddings and bonbons, is enough to destroy the appetite of an ostrich.

With the introduction of the so-styled Russian dinner or luncheon came increased delicacy regarding the urging of the guest to eat, "willy nilly." No more disagreeable manners can be conceived than to ask a person to eat against his will. Perhaps the visitor has a small appetite on that particular occasion. Perhaps the dishes are not such as he would choose or are not prepared according to his fancy. In those

circumstances, would the hostess herself desire to be urged against her wish?

In table decorations, as well as in attention to minutæ, there have been decided improvement. The linen, the centrepiece, the china, those little dishes of crystal that hold almonds, olives and bonbons, the menu and name-cards—above all, the unique arrangements of flowers and fruits—all these mark the evolution of the dining-table. It is a topic upon which may be rung permutations without number. The quick-witted woman is she who takes suggestions from others, and upon them makes her own changes and improvements.

AUTUMNAL flowers are among the richest of the year. Stiff as the dahlia is, for example, it makes a royal show on the dining-table. A large, low dish, either of china



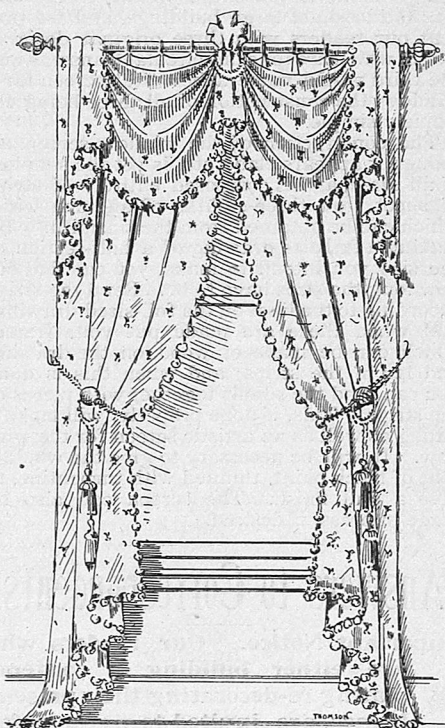
A Decorated Window. By James Thomson.

or glass, filled with wet sand, will hold a great quantity. In this case the central dahlias should be of a rich mahogany red, with a rim of a slightly lighter color. This, again, should be encircled with still lighter tints of the same, until the edge is reached. This should be white. Between the blossoms may be inserted small feathery fern fronds, to relieve the color with those touches of greenery so dear to all florists. The larger the table, the larger and more showy the central decoration. A japanned tray may take the place of the glass or china receptacle. Of course, the dahlias must have short stems. A single white flower, with its leaves and buds, may be placed in a tiny glass vase beside each plate. Where the hostess likes to see the mingling of ribbons and blossoms she may lay a broad, flat satin ribbon from the four corners of the receptacle to the corners of the table and on these stand the vases. The ribbon should be of same shade as the color of the blossoms—perhaps a medium tint half way between the lightest and the darkest will be best.

IN the autumn a chrysanthemum luncheon suggests itself. One kind, having a shade of red less deep than the mahogany, has a velvety texture that is incomparable. These, set in a large, low blue and white or a yellow receptacle, will glow with a beauty all their own. The masses should never be crowded, and a little feathery greenery accentuates the coloring. Other colors may be selected, such as yellow, yellow-brown, yellow-red, and white tinged at the petal-tips with any hue, either ensanguined or cool green. The peculiar plummy, twisted effect of the modern chrysanthemum makes it extremely effective in decoration, so that a few go a long ways.

AT a luncheon given in Washington by the wife of a member of the Cabinet these flowers were exclusively used. Near the door a large stand held growing plants of white, yellow and red chrysanthemums bordered with ferns. At either end of the long table, over the white damask, was laid a large square of Turkish gold-embroidered silk on a terra-cotta ground. Each of the four corners was covered with dishes of almonds and conserves. Small dishes of crimson and gold Bohemian glass held bon-bons, while high stands of crystal and gold were heaped with candied violets and rose-petals. Between them, on square mirrors, stood round crystal bowls of growing maiden-hair ferns. Between them and the centre were dishes of fruit and fancy cakes.

A large, low mound of yellow chrysanthemums, with a border of ivy leaves, formed the centrepiece. Every alternate bouquet was of white and of double purple violets, and the guest-cards were of white and gold, while the corsage bouquets consisted of violets and lilies



Artistic Drapery for a Window. By James Thomson.



of the valley. The table was a mass of rich coloring.

ANOTHER luncheon given in Newport had decorations in the more sober colors of pale grey-green and purple. Down the middle the table extended a green silk scarf edged with *fleur de lis*. In the centre stood a large silver salver piled with white and purple grapes. From the electrolier above drooped long sprays of vine



Grille for a Fanlight in Wrought Iron. By P. A. Schwartzbach.

leaves, and the same leaves bordered the salver of grapes. Even the ices were frozen in the form of bunches of grapes and the menu was white and green. The hostess was garbed in the same tints, and the lovely autumn day, filled with misty gold without the villa, seemed within to be steeped in the soft coolness of departing summer.

Again, in a peach luncheon, cut-glass bowls may be heaped high with luscious fruitage, each pile ensconced in its own green leaves. The shortest may be packed in hollowed peaches, and the ices frozen in the same manner.

A new arrangement of flowers for decorating a luncheon-table comes from Paris, and is as artificial as French fashions usually are. However, it has the merit—if merit it be—of novelty. Boas of flowers, similar in form to the feather boas for the neck, are hung over the chimney-piece. Similar boas drape pictures and screens, and wind in and out among the standing and fancy dishes and around the centrepiece. In these boas greenery is interspersed with blossoms. They are much like the daisy and buttercup chains of our childhood, and, it must be confessed, seem rather infantile in conception.

#### WROUGHT IRON GRILLES.

By P. A. Schwartzbach.

GRILLE work in wrought iron is in active demand at present, especially in the construction of large buildings, and we present our readers with three original designs, two of which are for semi-circular transoms, and the third would make a beautiful screen for a window, the construction of all three being extremely simple.

The construction of the window screen, although it appears elaborate, is yet the simplest of all three, and is composed entirely of strips of sheet iron three-eighths of an inch wide, which can be obtained from the tinsmith. By making a full-size drawing of a half-section of the size you intend to make, you can find out how long the sizes have to be. Bend the strips according to the lines on the full-sized drawing, and when these are made put your frame, which can be made of wood, on the drawing and lay in the strips; and when this is done you can bind the scrolls together with pieces of the strips. This, if done properly, will make a strong as well as an artistic screen for the window. It will be necessary to give the whole a coat of black paint, thinned with turpentine, to give a dull finish. The screen can also be made in brass, if desired.

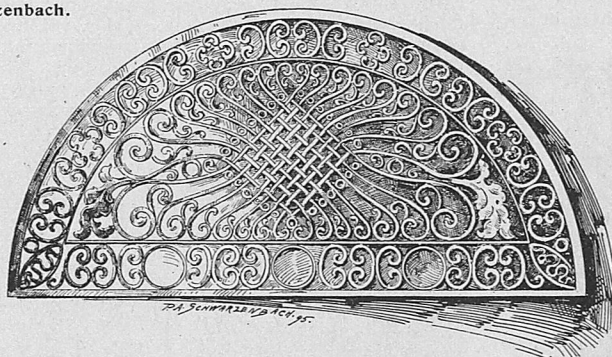
## Answers to Correspondents.

**Important Notice.** Our readers who are either building or contemplating re-decorating their present homes, are invited to write us for information regarding color har-

mony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decorations.

Correspondents when writing us are particularly requested to embody a reply to the following points in their letters:

1. Write legibly and on one side of the paper.
2. Send copy of architect's plan and a rough sketch of the plan of the house, showing size, height and arrangement of rooms, with the north and south aspects clearly indicated.
3. Give particulars of existing woodwork, mentioning the nature of the trim, floor, cornice, picture moldings and mantel in each room; state what must be retained, and what, if any, specified articles of furniture are desired.



Grille for a Fanlight in Wrought Iron. By P. A. Schwartzbach.

4. State separately the maximum outlay permissible for wall treatments, ceiling decoration (if any), textile hangings, carpets and furniture.
5. Send brief notes of the house, its loca-

6. Send ten two-cent stamps if samples of paper, carpets, draperies, etc., are desired by mail, otherwise we must Express same at inquirer's expense.

#### UPHOLSTERING A FOOTSTOOL.

SHERIDAN, WYOMING, June 31, 1895.

Editor DECORATOR AND FURNISHER.

DEAR SIR: Please give me prices and style of the finest cloth I can get to upholster a fine mahogany footstool. The seat is 16x16, and the cover must be 22x22. I think a fine woven silk in pattern would be richest, would it not? Please state where I can get it, and oblige

Very truly yours,

GEORGE H. BLOOM.

#### ANSWER.

Replying to your favor regarding a suitable cloth to upholster a fine mahogany footstool, we regret that you do not mention the color of the carpet, walls or draperies in the apartment which contains the footstool, as this would give us a guide to the proper color of the fabric. We enclose you a sample of a piece of Antwerp velvet, an all-silk fabric which in width is 27

inches and costs \$3.75 per yard.

We also enclose you a sample of

an all-silk gold brocade which is 50

inches wide and costs \$8.00 per

yard. If the room in which the

footstool is used is a dining-room,

we would recommend you to use

the heavy silk and cotton tapestry

with basket-woven ground, which

is 50 inches wide and costs \$3.50

per yard. If you want something

cheaper than any of these, we can

recommend the flax velour sent,

which is 50 inches wide and

costs \$2.25 per yard. This, like

the others, can be had in any

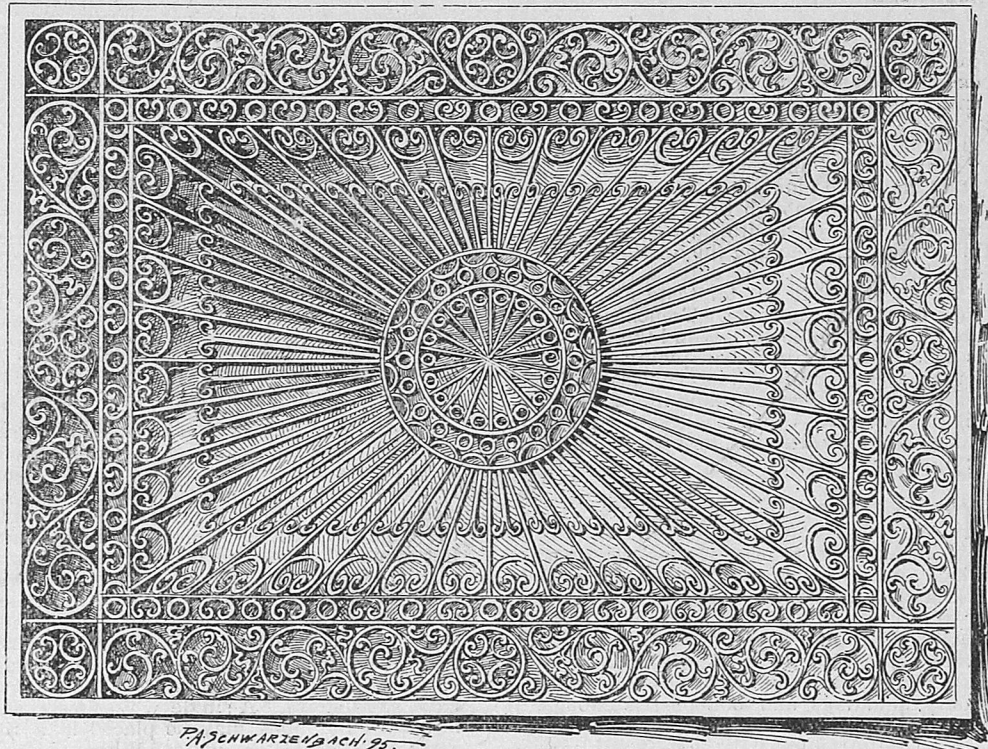
color.

#### A SCHEME FOR A HOUSE IN KANSAS CITY.

KANSAS CITY, July 1, 1895.

The DECORATOR AND FURNISHER, N. Y.

SIRS: I take the liberty of enclosing a plan of my house and of asking for information and suggestions regarding both decorating and furnishing.



Window Screen in Bent Iron. By P. A. Schwartzbach.

tion, age and environment, and such particulars of the owner's tastes and sentiments bearing upon the matter as would be discovered from a personal interview.

The hall is fairly well lighted, and the walls painted a warm brownish yellow. The floor and stairway are in oak; there is a cornice, and the ceiling frescoed, but it is otherwise unfurnished. There is a window in stairway.